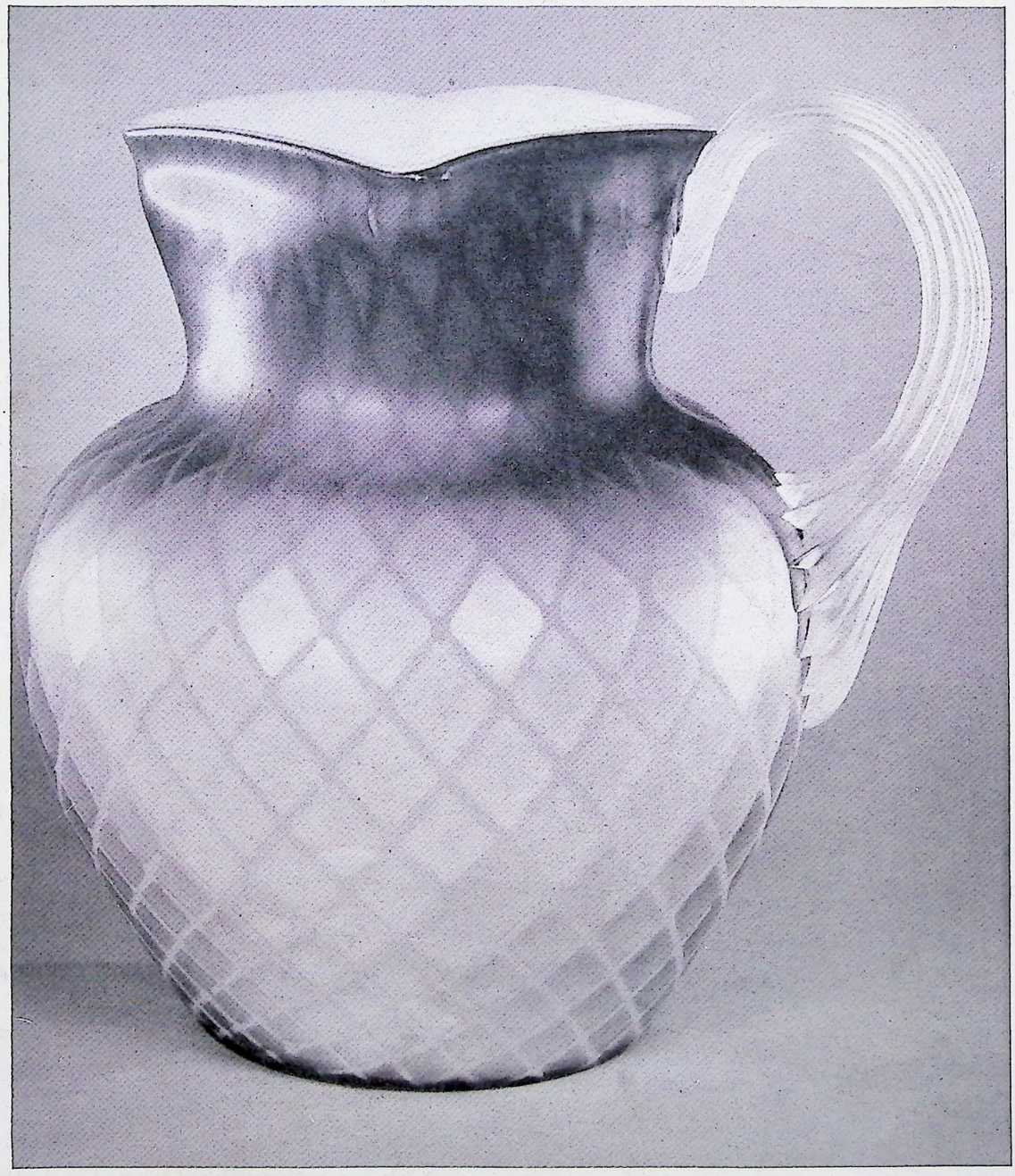
The AMERICAN ANTIQUES JOURNAL



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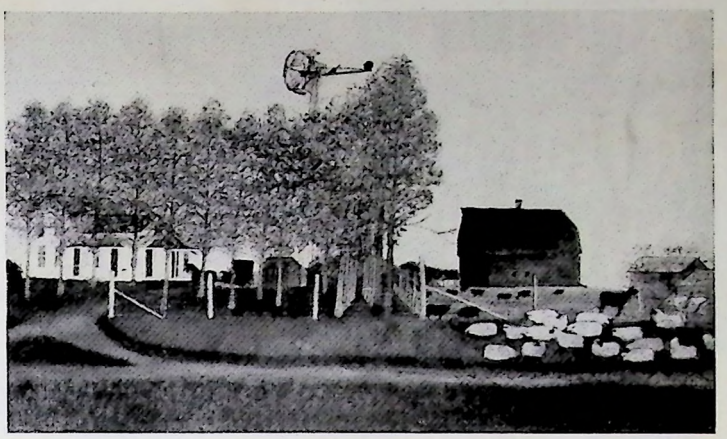

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ON OUR COVER

The water pitcher illustrated on our cover is a fine example of the Satin Glass described by Miss Van Tassel in her article of this issue. It is made in the diamond quilted pattern and is of a lovely shade of pink, which becomes darker towards the top. Six tumblers of the same color and pattern complete the set.

CALENDAR OF EVENTS

Antiques Shows — 1948

MAY 7 - 9 — MANSFIELD, OHIO — Y.M.C.A.. Sponsored by the Buckeye Hobby Club. B. M. Owens, Mgr.

MAY 8-11—PEORIA, ILL.—Pere Marquette Hotel Ball Room. Sponsored by the Junior Guild of the First Federated Church of Peoria. Harold J. Meyer, Mgr.

MAY 10-13—ACTON CENTRE, MASS.—Woman's Clubhouse. 4th country antiques show. Mrs. Belle Libby Hinkley, Mgr.

MAY 10-12—HAMBURG, New York—Hamburg Antiques Show, Masonic Temple. Mrs. Karl Kranz, Mrs. Ethel Flenniken, Mgrs.

MAY 10-12—PORTLAND, MAINE—Eastland Hotel. Maine Antique Dealers Ass'n, Inc. Charles O. Ford, Mgr.

MAY 10 - 12 — WASHINGTON, PA.—Masonic Temple. Johnson & Fowler, Mgrs.

MAY 10-15 — HARTFORD, CONN.—At the Armory on High Street. Leslie Lockwood, Mgr.

MAY 11-14—BALTIMORE, MD.—The Alcazar. Alexander & Doughty, Mgrs.

MAY 11-13—ELMIRA, N. Y.—Park Church. Auspices of Women's Society.

MAY 11-13—GENEVA, ILLS.—Third antiques show. City Auditorium. Auspices Pilgrim Guild, Congregational Church.

MAY 11-13—MOORESTOWN, N. J.—Community House. Dorothy R. B. Reed, Mgr.

MAY 11-13—WORTHINGTON, OHIO—St. John's Parish House, Ruth F. Archer, Mgr.

MAY 12-14—WESTFIELD, N. Y.—Congregational Parish House. Mrs. H. T. King, chmn.

MAY 14-16—REDFORD, MICH.—Redford Masonic Temple. Walter A. Smith, Gordon Garsek, Mgrs.

MAY 17-19—ALLENTOWN, PA.—Hotel Traylor. J. L. and G. E. Barthold, Mgrs.

MAY 17-19—BINGHAMTON, N. Y.—Triple cities antique show. Kalurah Temple, Washington & Clinton Sts. Florence W. Douglas, Mgr.

MAY 17 - 20—EVANSTON, ILLINOIS—Woman's Club. Mrs. James Marshall Hobbs, Director.

MAY 17-20—HERSHEY, PA.—Community Building. Mabel I. Renner, Mgr.

MAY 17-19—NEW LONDON, CONN.—Second annual hobby show, sponsored by The Doll and Toy Collectors of New London.

MAY 18-20—DEWITT, N. Y.—Community Church. Annual antiques show. Anne Kuhyert, Publicity Chairman.

MAY 18-21—MONTCLAIR, N. J.—New Jersey Antiques Show, Montclair Athletic Club. C. H. Nuttle, Morristown, N. J., Mgr.

MAY 20 - 22—LANCASTER, OHIO—Armory. Sponsored by St. John's Episcopal Church and YMCA.

MAY 22-25—DES MOINES, IOWA—Des Moines Coliseum. E. V. Noble, Mgr.

MAY 25-27—AUBURN, N. Y.—Second Presbyterian Church house auditorium. Mrs. Lloyd Riford & Mrs. Herbert Johnson, Mgrs.

MAY 26-31—LOS ANGELES, CALIFORNIA—Pan - Pacific Auditorium. Stanley E. Rauh, Manager for Pacific Coast Antiques Shows, Inc.

MAY 27-31—LOS ANGELES, CAL.—Pan Pacific Auditorium. Pacific Coast Antiques Show, Inc. Mgr.

JUNE 2-5—WESTMINSTER, MD.—State Armory, 2nd Annual Kiwanis Antiques Show. M. S. Reifsnyder, Mgr.

JUNE 4-6—SCHENECTADY, N. Y.—State Armory. Betty Ball Spear, Mgr.

JUNE 8-11—SYRACUSE, N. Y.—Artillery-Engineer Armory. Empire State Antiques Enterprise.

JUNE 17 - 19 — HUDSON, OHIO — Western Reserve Academy, Cutler Hall. H. O. Wintermute, Mgr.

JUNE 22-25—CORTLAND, N. Y.—Fifteenth Central Park New York Antiques Show. Lois Curtis Osborn, Mgr.

JULY 11 - 13—WHEELING, WEST VIRGINIA—The Pineroom, Oglebay Park. H. O. Wintermute, Mgr.

JULY 19-23—HEMPSTEAD, L. I., N. Y.—Hempstead Elk's Club. Mrs. E. Wanderer, Mgr.

JULY 26-30—OCEAN CITY, N. J. — Hotel Lincoln. Dora E. Seeley, Mgr.

JULY 29 - AUGUST 1 — NIAGARA FALLS, N. Y. — Hotel Niagara. H. O. Wintermute, Mgr.

AUGUST 9-12—WESTFIELD, N. Y.—Eason Hall. D. S. Clarke, Mgr.

AUGUST 16-18—DOYLESTOWN, PA.—Armory. Dora E. Seeley, Mgr.

AUGUST 17-20—ASHEVILLE, N. C.—Municipal Auditorium. C. J. and C. B. Nuttall, Mgrs.

AUGUST 17-20—EAST STROUDSBURG, PA.—The Armory. Fourth Pocono Mountains Antiques Show. Mrs. Gilbert E. Barthold, Mgr.

OCTOBER 11-14—NORRISTOWN, PA.—City Hall. Dora E. Seeley, Mgr.

OCTOBER 11-15—PHILADELPHIA, PA.—Hotel Bellevue-Stratford. C. J. and C. B. Nuttall, Mgrs.

OCTOBER 18-22—NEW YORK, N. Y.—71 Regt. Armory. C. J. Nuttall and Dorthy Hazen, Mgrs.

OCTOBER 25-27—PORTLAND, MAINE — Eastland Hotel. Maine. Antique Dealers Ass'n, Inc. Charles O. Ford, Mgr.

NOVEMBER 15-19—WHITE PLAINS, N. Y.—County Center. C. J. and C. B. Nuttall, Mgrs.

Antiques Auction Sales

Sales by Earl J. Knittle, Auctioneer

MAY 8—Henry C. Foster, Wexford, Pa.

MAY 15—Marion Ewing, Town Hall, Talmadge, O.

MAY 22—J. O. Otten & Peggy Glass, Elks Hall, Elyria, O.

MAY 27—Raymond Waldo & Son, Fairgrounds, Ashland, Ohio.

MAY 31—T. L. Hogue, Memorial Day Holiday, Fremont, Ohio.

JUNE 10—Mr. & Mrs. Grandstaff, Fairgrounds, Coshocton, O.

JUNE 19—Richardson's, Fairgrounds, Zanesville, Ohio.

JUNE 24—McLaughlin & Thomas, Carrollton, O. Assisted by Bob Amos.

JULY 5—Mr. & Mrs. Ben Abrams & Corner Antique Shop of Warren, Ohio. Fourth of July Holiday, Wellington, Ohio.

JUNE 26—Simpson Antique, Oakdale, Pa.

Sales by other Auctioneers

JUNE 5—Scott Amos and Mr. and Mrs. Jack Litton, Scio, Ohio. Scott Amos, auctioneer.

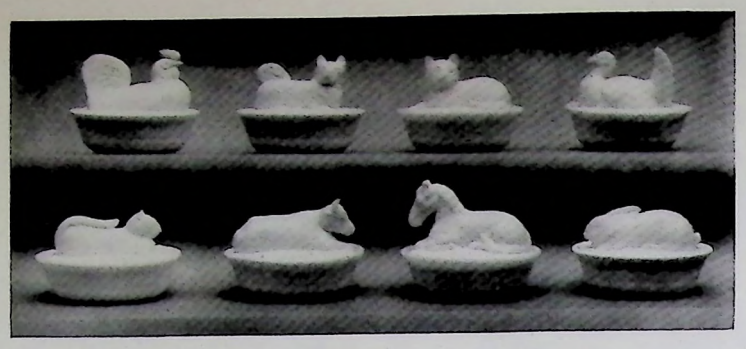
JUNE 26—Anna B. Florence, 4264 Dublin Rd., Columbus, Ohio. Scott Amos, auctioneer.

MAY 8—Gladys M. Walker, Town Hall, East Townsend, Ohio, 7 mi. E. of Norwalk, U. S. 20. Tom Wilson, auctioneer.

JUNE 12—Mrs. Bertha Lewis, West Farmington, Ohio, Rte 88. Tom Wilson, auctioneer.

MAY 19—Dora Mae Kane, Seven Stars, Pa.

JUNE 12—The Samahas of Norwalk, O., Milan Town Hall, Milan, O. James G. Pennypacker, auctioneer.



Animal dishes in opaque white: bottom of dishes have vertical ribbing. Note details of feathers and hair.

Glass of the Eighteen-Eighties

Miles Collection Part II

By VALENTINE VAN TASSEL

Pictures courtesy of Metropolitan Museum of Art.

THE late nineteenth century produced glass of beauty, glass typical of what is often unfairly described as Victorian taste, and glass made purely for commercial purposes in connection with selling food. All of these are avidly sought after by collectors today.

No matter what the origin of a type of glass or the reason for its design or production, the article has definite value to the following generations. Many people, even the collectors themselves, say that a great deal of the glass made between 1870 and 1890 is far from beautiful. However, it still may be interesting to study and collect. There is the technical standpoint, as to how the various glasses were made; for example, the soft velvety satin glass. The historian wonders why Victorians produced and bought the over ornamented glassware and the purple hens. For the housewife, complete table settings and ornamental pieces are available. Whatever urges you to collect and no matter what you decide to collect, enjoy yourself. It is a wonderful means of relaxation, and a surprising amount of incidental information is acquired along with the items sought.

During the latter part of the century glass factories made a great many dishes in the shape of reclining birds and animals or particularly with covers having animal finials. Mrs. Miles selected an excellent group of eighteen opaque-white ones of similar size. Possibly they are all from the McKee Brothers Glass Co. of Pittsburgh. Eight of them are so marked. Since some animal dishes, especially hens, ducks and roosters, have been reproduced during the last number of years, a marked dish is a great help for indentification.

In the collection there are several quite rare pieces—particularly a pig and lion. There is also an elephant which may have been inspired by the popular circuses. All of our domestic animals are represented and a few of the wild ones. They are skillfully modelled and the surfaces realistically treated. All but one in the group are a deep opaque white. One hen has a decidedly bluish cast. Instead of colored eyes which are often inserted in some of the animal dishes these have the molded eye—that is, the eye is a part of the pattern on the mold.

Many other factories made these novelty dishes which were used as containers for foods. The manufacturers used the dishes as advertising for their products. Sometimes they are called soap dishes. Many colors, shapes and sizes, good and bad designs were offered the housewife of that period.

One day a collector driving in Virginia stopped at a little shop and found a milk-white hen. At the owner's request she stated a price for the dish, but the elderly proprietress said the amount was too low. A white haired man sitting at an old rolled top desk in the corner spoke up:

"Now Mary, the lady offered plenty. You know Maw only paid fifty cents for that dish . . . and it was filled with mustard."

Purple cows are often mentioned, but not purple hens. In the group of Marble glass, there is a rather large oval bowl with a hen cover. The body of the setting hen is covered with loops and swirls of purple, white and lavendar.

Marble glass which was plentifully produced during this period is the largest group in Mrs. Miles collection. This glass which is either admired or detested by collectors was made during the eighties and nineties in a number of factories. It was also made in England and is sometimes so marked. A great deal of it, however, was produced by Challinor, Taylor and Co. of Tarentum, Pennsylvania where it was called "Mosaic." Many other names were given it—most of them descriptive of its peculiar coloring. Calico, Onyx, Agate, Connecticut and Slag, the latter is a term still used today. Somewhere someone started the story that Marble glass was a mixture from all the glass pots at the end of the day. Like so many other tales about glass beginnings, the story has persisted and the glass often called "End-of-the-Day." To many people, it looks just that.

One visitor at the Exhibit in the Museum said, "I've never heard any one call Marble glass beautiful, but nevertheless it is interesting."

At the present time Marble is the widely accepted term for this glass. The name is both apt and attractive. During the latter half of the last century the inside covers of many books were marbleized—often purple. That may have been the inspiration for the glass.

Marble Glass. Patterned tray with dolphin candlesticks.

Marble refers to a type of glass rather than to a pattern although the glass mixture does form designs on the ware. Because of this no two pieces can be exactly alike. It has been quite definitely proven that like the other Victorian glasses, the Marble glass was a deliberate experiment in glass working. White opaque was combined not only with purple, but also with green, blue and yellow. The glass batches—like the chocolate and yellow batters in a marble cake—were not thoroughly mixed. The result was a variegated material.

It is interesting to note that this glass was manufactured during the same period as American "stained glass" was being developed. The colored window glass used so prevalently in both homes and churches during the late nineteenth century was made in the same way—two or more colors mixed but only partially blended together.

En masse, Marble glass can hardly be called exquisite by even the most enthusiastic collector, but often single pieces or a selected small group for the table have a real charm and beauty. There is a greater variety of items among the one hundred and four pieces on display than in Mrs. Miles' collection of sets of patterned glass.

Among the oddities is a bellows, a big hat and the hen. There are a number of designs in candlesticks—one with a removable glass candle; vases of all shapes; tall goblets; baskets large and small; trays; bowls; stemware; and lattice-edged plates.

Not content with the designs which the gather of this half mixed glass made on each dish, the glass was pressed in patterned molds. Many of the pieces would be more attractive if the pattern had not been superimposed upon the natural coloring. There is a bowl in hobnail, pieces to simulate cut glass, stippled ware, thumbprint pattern, natural patterns and figures, etc. (Note variety of designs on tray and dolphin candlesticks in illustration.)

Satin, like the term Marble, refers to a type of glass working technique rather than a design or pattern. Most Satin glass is made up of three kinds of glass—the core is usually in white opaque glass. This is covered by a color which in turn is thinly plated by clear glass. After the article is blown or pressed (plain or patterned), it is subjected to an acid vapor bath which gives the satinized surface. The

Satin Glass. See text for description.

Cracker jar with sweet meat jars, tumbler and mug in Amberina.

quality of the satin depends on the ingredients or formula of the glass and the strength of the acid mixture.

Because of its velvety texture, Satin glass was often called "Mother of Pearl." Many people consider it the most beautiful of the art glasses produced in the late nineteenth century. The group assembled by Mrs. Miles is unusually lovely in color and design. Most of them have opaque white cores with soft yellow, blue, or green coverings. There are some in darker colors such as the deep amethyst in the picture. As the illustration shows there are various patterns. The glass was blown into a pattern mold forming concavities in patterns of spirals, herringbones, ovals, dots, diamonds and stripes. After this the glass coatings were put on and it was treated to the acid vapor. Some articles have a decorative motif superimposed on the satin finish. There is a yellow bowl with four amber legs that has a beaded pattern on it. The glistening beads take the form of coral and it is known as Coralene.

The vase in the upper left of the illustration is quite different from the other articles pictured. The deep rose at the base lightens and blends into a blue at the neck. The swirl stripe is a rose which contrasts beautifully with the blue. The pitcher at the lower left is a lovely blending from deep rose to pale pink while the vase is a lighter rose. The pitcher on the right is all blue. All three have the Satin designs.

Satin glass was made mostly in ornamental articles. Vases, water pitchers and bowls were very popular. In the collection are a group of small bowls set on exquisite white lily pads with curled edges of green. The bowls, probably for roses, are of a pale yellow and white. A similar bowl is attached to a clear glass stem which is fastened to a mirror. The stem not only detracts from the satin bowl, but seems to be another example of over decoration common to the period. It is hard to believe that the same person could have designed both.

The pale colors of beautiful Satin glass are in striking contrast to the dark purples of the Marble glass. Both are interesting and decidedly worth collecting if they appeal to you.

Mrs. Miles did not neglect the popular Amberina art glass. The illustration shows five excellent examples of this lovely amber and ruby glass. After Amberina was first made in New England during the early eighties, the type was brought out in many of the midwestern glass houses. Patterns and quality varied considerably among the factories.

In New England the glassware was of excellent workmanship and quality. A great deal of it was in the Diamond Quilted pattern and the bell like tone of the pieces indicated that the expensive lead formula was used. In the midwest, as was typical of most glass houses there at that time, the main idea was to make glass for mass distribution. Therefore, the Amberina must be judged individually no matter from what factory they come. Even at the same place and from the same glass batch, articles may vary in color and shading because of the individual heat treatment.

This glass was discussed in our December 1947 issue in connection with Mrs. Spreng's collection. Concerning the Miles exhibit, Mrs. Spreng enthusiastically wrote the author: "The case of Amberina has sixty-six pieces and *I* have all but three of them."

Oh! the joy of collecting!

Mrs. Corey L. Miles who has given this glass collection to the Metropolitan Museum of Art in New York City is the daughter of the late Grenville Lindall Winthrop. He gave to the Fog Museum of Art, Harvard University, large collections of Wedgwood ware, paintings and drawings. As Emily Winthrop Miles, she is known for her sculpture and drawing.

The Kelloggs of Hartford And Their Lithographs

JOHN RAMSAY

The Kellogg print "The Christmas Tree" was the cover for the December, 1946, issue of the American Antiques Journal.

OF all the thousands of American lithographers who entered the field during the nineteenth Century, the Kelloggs of Hartford followed most closely the pattern set by Nathaniel Currier. They turned out much the same type of current interest and sentimental subjects, also colored by hand, and also best described as "Cheap Engravings for the People." They were more conservative, issuing only a known 650 titles, only a very few of the fine large folios which have made the Currier house famous. Like Currier & Ives, the Kellogg firm was carried on by two generations, and, actually, it out-lasted its rival.

The four Kellogg brothers were born in Hartford, between 1805 and 1811, of a family which had lived there for four generations. Jarvis Griggs Kellogg, the eldest, became an engraver in Boston, acquiring a reputation which won him mention in Stauffer's *American Engravers.* Daniel Wright, the next brother, followed his example, as did the youngest, Elijah Chapman, who studied engraving in Hartford, but the third brother, Edmund Burke, became a journalist, moving from one city to another for several years.

D. W. Kellogg probably worked with Jarvis in Boston. Several Boston engravers, including the Pendletons, were turning to lithography during the late 1820's, and from some of them he also learned that art. About 1833, he returned to Hartford, and opened a lithographing shop, operating as D. W. Kellogg & Co. Elijah was still studying engraving there, and joined his brother in the new enterprise; they worked together until Daniel moved to Wisconsin in 1836. He gave up lithography permanently, and his youngest brother carried on apparently without changing the firm name. Very few of the early Kellogg prints were copyrighted, and dated, but one print an unexpected *Kilkenny, Byran Co., Georgia* by D. W. Kellogg & Co. entered for copyright in 1843, is known.

The print shown may be accepted as by Daniel himself, since there is an entirely different one with the same title by Elijah. It shows strong traces of the engraver's technique in its fine lines and shadings, and, like most of the prints from D. W. Kellogg & Co., it is smaller than the standard "small folio" adopted by Currier. Also, it may be accepted as the first of the long series of *Little Sisters* and *Little Brothers,* not the finest nor the rarest American lithographs, but among the most likable.

Other subjects with this imprint include several quite important views, *City Hall* and *St. John's Chapel* in New York, the *Pleasure Railway at Hoboken,* and *Lebanon Springs.* There is also *Shakers Their Mode of Worship,* which duplicates a wood-cut in Barber's *Historical Collections of Connecticut,* published in 1831, and a good pair of ships, *Outward Bound* and *Homeward Bound.* Finally, the firm issued one of the series of portraits of our presidents, copying and expanding that by Pendleton known as *The Five Kings,* which was to be copied and re-copied by the later Kelloggs and other lithographers for thirty years. This firm also began that series of full and three-quarter-length ladies in sentimental poses, each with a Christian name, which were to be a specialty of the house. Mrs. Knittle thinks that they have "a common characteristic of romantic melancholy", and, in Mr. Peter's opinion, "the drawing, on the whole, is far superior to that of the other sentimental portraits, save for those of Sarony himself." The house continued to turn out a long list of these "pin-up girls" of a century ago. Their costumes, expressions and attitudes differ materially from the current beauties, and it is noticable that mid-Victorian gentlemen did not prefer blondes, because there is not a single example in the list. A few prints of men were issued, especially one whose title is a blank, to be filled in to suit the purchaser's fancy.

About 1845, Edmund Burke Kellogg returned to Hartford and joined his brother in business as E. B. & E. C. Kellogg, although Elijah continued to issue a few prints in his own name until 1847. The eldest brother, Jarvis, also came home, and set up his own engraving shop, with some ventures in lithography, in partnership with Samuel Hamner, Jr., as Kellogg & Hamner. E. B. & E. C. Kellogg were lithographers rather than publishers; they rarely made prints to order, but they associated themselves with firms and individuals in other cities, who are described in the imprints as co-publishers but were, more exactly, sales agents, the Hartford house being always responsible for production. These co-publishers include Horace Thayer and Daniel Needham in Buffalo, Ensigns, Thayer & Co. of Buffalo and New York, Willis Tharl in Hartford, and F. Cohoon of Madison, Ohio on one print. E. B. Kellogg also issued a few prints in his own name as late as 1853.

There was a separate partnership with Horace Thayer, as Kelloggs & Thayer, with offices in New York from 1844 to 1847, and J. G. Comstock replaced Thayer there between 1849 and 1852. Then the parent firm maintained its own office in New York until about 1862, when new connections were formed, Phelps & Watson in New York, E. P. Whiting in Buffalo, with Golden & Salmons publishing a few prints in Chicago and even Currier & Ives collaborating on one. There seems to have been no definite arrangement or distribution of titles among the publishing partners, since from one to five names appear on the same print.

The Kelloggs certainly published far fewer titles than the Currier house, and apparently, issued smaller editions, since few of them are common. Mr. Peters attributes their inability to compete with the other firm to their lack of Currier's news sense, but it also seems apparent that they simply were not much interested in current popular topics, and they were certainly as successful financially as their competitors. There are undoubtedly cases in which they underestimated the demand for a print, defaced the stones and had to draw them over when re-orders came in. This may account for the fact that at least six slightly different series of presidential portraits with the Kellogg imprint are known, while their *Abraham Lincoln, Republican Candidate for Sixteenth President,* a fine portrait, was certainly issued four times: once reversed, once with the *Candidate* line erased and, finally, with a false-looking black beard added. They made very few sporting and racing prints which make up a large proportion of the Currier catalogue, *Rabbit Shooting, Fox Hunting* and the horse, *George M. Patchem* among them, and had little to compete with Worth's long series of comics.

The Kelloggs made very few of the more expensive large prints, there is a large pair, *Summer* and *Winter,* and large views of New London, Norwich and New Haven, the first two published by Holmes & Co., the last, Elijah's tribute to his city. Also, they lithographed the twenty seven plates, silhouettes on backgrounds sketched in sepia, for William H. Brown's *Portrait Gallery of Illustrious Americans,* which he published in 1849. We have to assume that they employed competent lithographers, and, probably, did much of the work themselves, since their prints show a uniform quality and style, but they are never signed.

The catalogue of Kellogg prints is rather heavily loaded with the sentimental: figures and groups, children, cats and puppies, flowers and religious subjects which all their competitors also made. Like them, too, the firm followed history with portraits of presidents and heroes and battles of the Mexican and Civil Wars, with three large views of the Occupation of Atlanta, Georgia, in 1864 worth mention. The opening of the West produced *The Immigrant Soldier and His Family, Scene in New Mexico, The California Guard* and others. There is a *Midnight Race on the Mississippi,* and a more unusual *Pittsburgh and Cincinnati Steam Packet No. 2,* and three stage-coach prints, the only American lithographs of this form of transportation. Then there are a number of popular views, *Notch House, White Mountains, Niagara Falls,* and the first American Christmas print, *The Christmas Tree.*

About 1865, Charles B. Kellogg, son of Elijah, was taken into partnership, and about 1868 the elder Kelloggs sold their interest in the business to Eliphalet Bulkley for his son, William H. and the firm became Kellogg & Bulkley. There was no change in policy or output, many titles being re-issued with the new imprint. They followed changing styles, portraying sentimental busts rather than full figures, and including infants, such as *Our Future President.* The fire of 1872 in Chicago was celebrated, particularly by *The Cause of the Great Chicago Fire,* showing Mrs. O'Leary's famous cow. After this year, few, if any, framing prints were made, but the firm was a successful commercial lithographing house for another seventy years.

Pennsylvania Dutch Dialect & Superstitions

VELMA MACKAY PAUL

THE Pennsylvania Dutch have their own dialect which combines the low German (William Penn's mother was low German), the high German, which was the language of the early Bibles and prayer books, and English, which was spoken by the Quakers, and which is taught in the Pennsylvania Public Schools. The dialect is heard daily.

They often "cut corners" to express what they mean. It *is* shorter to say "outen the light" than to say "put out the light", and "jelly bread" rather than "bread with jelly on it".

Quaint expressions among the Pennsylvania Dutch are not confined to the Plain People. They are heard everywhere. It is true that one hears more dialect in the market houses and churches, but that is because so many are concentrated under one roof. One hears school teachers say "I made an egg for breakfast" or apologize for being so "doppy" or having "strubley" hair. When a shower is imminent *everyone* hunts cover before "it makes down" or "gifs a drizzle".

Sometimes a mother says it "wonders" her what makes her child so "buggy"—that she "mounces" so! She is just puzzled that her offspring is so fretful and cross. One who is "snootsy" is affectionate, a real sociable one is nice and "common". One who "rutches" is fidgety. If he does not like certain foods, he is "sneaky".

Children ask if they "dare" go outside or "dare" have a cookie. If the answer is "no" they "haven't the dare". "Still", "so", "yet" and "once" are used profusely.

Expressions commonly heard are:—

"I ain't for nothing" for "I do not feel well".

"It gifs a gust" when a storm is brewing. "Donner-vetter" is a thunder storm, "making down" is rain, and "it makes beautiful" is a perfect day.

It makes no "neffer mind" for "no difference", and "till" for "by". For example, "I'll be home till five o'clock".

"Leave" and "let" are interchanged. Examples "Leave him sit", and "Let your basket at the store".

When one's vacation begins, his "off is on", and when it ends the "off is all".

It is customary to "tie the dog loose" and "put the dog out the door a little more scraps".

Folks "go the stairways up" and "close the windows down".

One "rides the town around" and "looks the windows in".

Farmers grow "terrible" corn—eight feet high, and folks with certain ailments suffer "wonderful".

A person puzzled or mixed up in his thinking is "ferhuddled" or "verstutzed". Something annoying "gristles" him.

An expert in *anything* is a "mechanic", whether he hangs wallpaper, paints pictures or pilots a plane.

According to the columns in the daily papers, there are only two causes of death, "suddenly" or of "complications". It is customary for a bereaved family to publish sad poetry in the papers in memory of their loved ones, on the anniversary of their death. Some are short and simple remembrances, others are plainly awful.

There are pow-wow doctors aplenty in the Pennsylvania German country and many who believe in them. An occasional "hex" case comes to light in the courts, and often a seriously ill patient will be taken to a hospital when the pow-wow, who is "trying" for him, fails to affect a cure. Herbs and "words" from the Scriptures are used with a hair from the patient's head, placed with a combination of crossed needles in a certain sign of the moon.

Medical doctors often find many home remedies in effect when calling. One patient, under pow-wow care, had a raw mackerel tied around her throat for quinsy. The throat did not improve and the doctor was called in because she thought "mortification" had set in. The doctor thought so, too. Another patient had onions tied to the soles of his feet to draw the fever down from the head—the fever to be thrown out with the onions when removed. Cobwebs are commonly used to stop bleeding, and many poultices made of tobacco quids and cobwebs have been removed in the emergency room of the local hospital.

A translation of some Pennsylvania Dutch poetry as printed in *The Morning Call,* of Allentown, Pennsylvania, reveals some of their home remedies:—

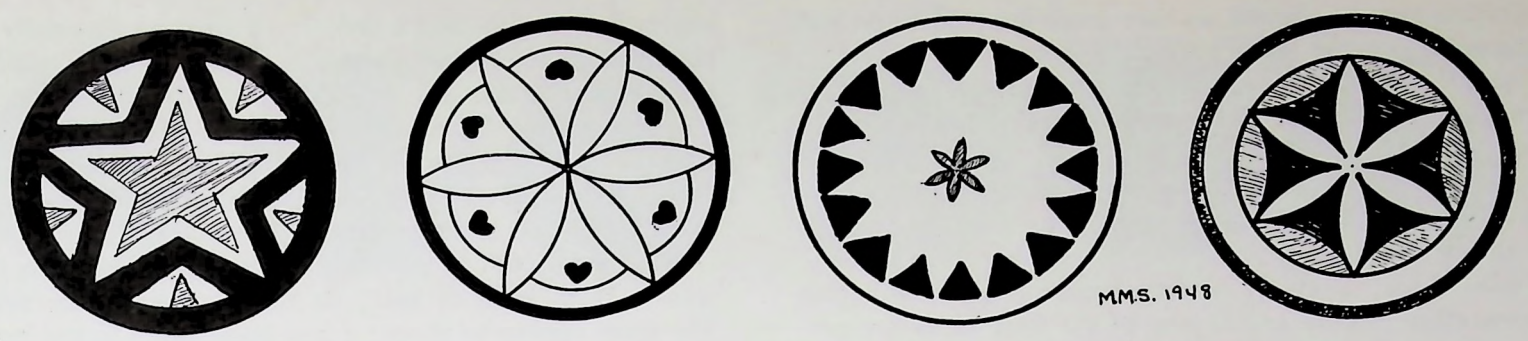
One knows how to drive the mumps away—
If that person will rub along a pig trough
A white onion that is very healthy—
And it will draw poison from wounds.

If at any time one has too little blood
For that, red beets are good.
Take a curly hair from a Negro's head
And put it in an aching ear.

Who kills a spider with his finger
Will never get a sore finger.
For convulsions, one hangs
Some burdock roots about the neck.

Consumption leads to an early death;
Here, I'll give you a good remedy,
You sometimes fry a rattlesnake and give it to the patient—
Don't be afraid!

In your pocket, if you carry asafoetida,
Then smallpox will stay away.
Some, they just carry an onion yet,
And that, too, is not bad.



For a sore mouth go spit in the fire;
This helps at once and it is not expensive.
And spit in the fire again and again—
Then your mouth will not be sore again.

The water, too, from melted March snow
Is very good for aching eyes.
And if one is badly afflicted,
Then wash the eyes with turnip juice.

A newly born child must be carried *upstairs,* before it may be carried downstairs or bad luck will follow his steps. So —if the child is born on the second floor, and there is no third floor to go to, a ladder, placed against the wall, will suffice for a stairway. If the baby's nails are cut, he may become a thief. Shingles put on a house or barn in the wrong sign of the moon will curl or rot.

Hex signs on barns are fascinating—but it is hard to find a farmer who will say they were painted to keep evil spirits away. Most say they like them because they look so nice and will bring good luck. The signs have been handed down from one generation to another and all are religious symbols.

One popular hex sign has three yellow tulips which represent the Holy Trinity, three white oak leaves, symbolizing strength, a red circle in the center and a blue background. According to Biblical references, the blue signifies Jehovah, the first of the Trinity; the red, in center, typifies the sin of man borne by Jesus, the second of the Trinity; and yellow typifies the Holy Spirit, third of the Godhead. Such a sign may have been religiously applied on a barn as a protective symbol or blessing on whatever lived or was stored within, a supplication for divine protection for the harvested crops, and good health for the livestock.

The Pennsylvania Germans are definitely superstitious concerning the signs of the Zodiac. Many of the old "Geburt und Taufschein" give the sign under which the child was born. They religiously plant and harvest their crops according to the signs of the moon.

On the days of each month in which the moon sign coincides with the sun sign, the influence of the sign is supposed to be greatly intensified. The first day the moon is in a sign is better than the second, and the second day better than the third. Those who know the importance of these laws are ready to plant at the proper time, knowing that if seeds are planted in a barren sign, a scanty crop will follow; if planted in a fruitful sign, full crop will follow. The time to plant the garden is when the earth is in a good sign, and the day to plant is when the moon is in the sign. The time to harvest is when the sign is right.

The following garden signs are taken verbatim from the current almanac that can be found today in every farm house in the Dutch country.

Aries—Ram; Head—a movable fire sign governed by the sun; seeds if planted in this sign produce vines or stalks.

All crops that produce their yield above the surface of the ground should be planted in the new or increase light of the moon to grow vigorously. For the best yield grain should be planted in the dark of the moon.

Taurus—Bull; Neck—Fixed earthly sign governed by Mercury; will do good for all root crops of quick growth.

All root crops that produce their yield in the ground should be planted in the old or decrease light of the moon, to produce a good yield.

Gemini—Heavenly twins; Arms—Barren sign; good sign to plant melon seeds. A good sign to stir the soil to subdue all noxious weeds. Plants that produce their yield above the ground may be planted in any sign of the upper part of the body.

Cancer—Crab; Breast—a watery, fruitful, movable sign; germinate quickly. It is favorable to growth and insures an abundant yield. If it comes at the full of the moon it is a good time to plant beans; if at time of new moon, lentils. Best time to sow peas if the day follows the new moon, as they will grow quickly, have abundant flowers and yield; peas, if sown immediately after the second quarter, will bear but little; if sown a day or two after the full moon will bloom and fruit in abundance, but no yield; if sown a day or two after the full moon is out they will little more than break through the ground.

If this sign comes just before the full of the moon it is a good time to plant or prune fruit trees. Cancer is a good earth sign to prune grape vines.

Leo—Lion; Heart—A barren fiery sign; is only favorable to the destruction of noxious growth. Weeds, briars and bushes cut off in the old of the moon in August when its place is in Leo will be more certainly destroyed than if done at any other time.

The timber cut in the old of the moon in August will not be eaten by worms nor snap in burning, and will last much longer than if cut at any other time.

Virgo—Virgin; Bowels—A barren sign; the bloom of flower girl, makes many and beautiful flowers, but unfavorable to the growth of seed or transplanting.

Libra—Balance-scales; Reins—A strong movable sign; seeds planted at this time produce vigorous pulp growth and roots and a reasonable amount of grain.

Scorpio—Scorpion; Loins—A fruitful sign producing watery effects. A good sign to plant corn.

Sagittarius—Archer; The thighs—Fiery masculine sign. Will not do well as it is not a very favorable time to plant or transplant. If the moon is dark or on the wane, radishes

or potatoes may be planted, as root crops are said to do well if planted in signs of lower part of the body.

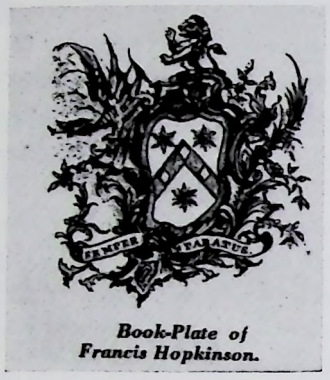
Capricorn—Goat; Knees—A moist, movable sign, produces rapid growth of pulp stalk or roots, but not much grain.

Aquarius—Waterman; Legs—Airy masculine sign. Seed does not grow well. Do not plant seed as it will rot, and is only thrown away.

Pisces—Fish; Feet—A watery feminine sign; will produce excellent results and is one of the best signs for producing the fruit of the earth. Being a watery sign assists vegetation to withstand a drouth. This is an especially good sign if the moon is dark or on the wane. This is a good sign to make saurkraut.

Fish bite best during the signs of the Fish, Crab or Scorpion. Fish at night in the light of the moon, but not in daytime. Fish in daytime in dark of moon, as fish cannot see in dark of moon and are hungrier in daytime.

The hair should be cut on the increase of the moon if you want a thick head of hair; on the decrease if the reverse. The same applies to sheep; if you shear sheep in the increase of the moon their wool will grow again better and stronger.



Book-Plate of
Francis Hopkinson.

Wayne

Crest Buttons

By JANE F. ADAMS

CREST buttons are a delight to the student of heraldry and geneology not only because of the fine appearance they make, but also for their significance and association value.

If you have a family coat of arms, you can in all probability find buttons adorned with your crest. Perhaps you have never distinguished the parts of the arms, and do not know what your crest is. As you look at the arms, you will see at the top a device resting upon a base that looks like a strand of twisted ribbon. This device—it may be an animal, or a bird, or perhaps a castle or a tree—everything above the strand of ribbon (known in heraldry as the wreath) is the crest. Or if you have a blazon (heraldic description) of the arms, it will describe the crest.

Among all classes of uniform buttons, not even excepting the military, none are more elegant or impressive than the crests. The symbolic designs have an archaic charm, the metal work frequently exhibits craftsmanship of the highest order, and the material is often worth admiration for its own sake. No wonder they are universally popular with button collectors, some of whom are captivated by the pictures, some of whom cherish the link with history, and some of whom value the handicraft of a passing era.

For those interested in pictures the possibilities are almost unlimited. As an indication of the vast number of objects recognized (and hence worth searching for on buttons) I will list some of the crests claimed by various branches of the Smith family.

They include: a lion, a peacock, an eagle, a falcon, an ostrich, a dove, a martlet, a parrot, a stork, an owl, a heron a greyhound, an elephant, a dolphin, a bull, an antelope, a unicorn, a horse, a salamander, a flame, a crescent, an oak tree, a wolf, a castle, a fleur-de-lys, a wild-man, Minerva's head, a plume of five feathers, a hat, a sword, two battle axes, a hand holding a rose, a hand holding a pen, a hand holding a dagger, a hand holding a hammer, a hand holding a sword, a hand holding a roll of paper, a cross and a cyclop's head. In addition to the great number of subjects—the Smith family gives but a sample—a single subject, as, for instance, a lion, can be found in dozens of attitudes and with dozens of accessories.

Some collectors are concerned chiefly with identifying the crests. They want to know *which* Smith claims the eagle and in order to find out they must pay close attention to the position of the wings, the direction of the head, and, in fact, to every feature of the bird.

English crests are most easily traced by consulting Fairbairn's *Book of Crests of the Families of Great Britain and Ireland,* a well-indexed and skillfully arranged reference which illustrates almost five thousand crests and lists the families entitled to use each one.

With the aid of Fairbairn one can assemble a gallery of famous persons and find buttons properly crested. Illustrated is the coat of arms of Francis Hopkinson, signer of the Declaration of Independence, which shows his crest to be the demi-lion rampant and the coat of arms of "Mad Anthony" Wayne showing his crest to be a stag's head. One might mount the accompanying buttons and write the names of the patriots under them.

Such identifications are diverting rather than instructive, however, for the button has no connection with the celebrity and the crest has many other "correct" identifications. Crests are like initials in that very few are the unique possession of one individual or one family. Fairbarn credits the demi-lion rampant and the stag's head each to about two-hundred and fifty different family names, and since several branches of some families use the same crest, the number of individual names that apply makes quite a list.

There are, however, collectors who care very little for either the picture or the identification. They scrutinize the workmanship demanding nothing less than technical perfection. Every button is closely examined for delicate yet sharp detail. The die-cutting must exhibit artistic excellence and the strike must be clear and accurate. The plumage on a tiny bird, even the leaf on the sprig in the bird's bill must be as precise as if pen-drawn.

Another group pays attention to makers' marks, for many crest buttons are stamped on the back with the manufacturer's name and often with his address. Firmins of London, a company that began making buttons in 1677 and still holds a dominant place in the industry, reports having no less than 150,000 dies for making crest buttons. Other famous makers include Pitt & Company, J. and R. Gaunt, Jennens & Company and Hammond, Turner & Sons, all of London or Birmingham. Though the English have always considered Birmingham to be the button capital of the world and Birmingham has always taken special pride in its metal buttons, many fine crest buttons have been produced in France, a scattering have come from other continental countries and some beautiful specimens have been made by such leading American makers as Scovill and the Waterbury Button Company.

Still other collectors, not wishing to undertake a high degree of specialization, concentrate on a particular metal. The heraldic rule is that the buttons shall correspond with the chief metal in the arms. When gold predominates in the arms, the buttons should be of yellow metal and when silver predominates, white metal should be employed.

Probably at some time some aristocrats had solid gold buttons made up to conform with the arms. If any have survived, they are true collectors' treasures. The usual yellow metal is brass, often gold plated. Solid silver was occasionally used, though plate is much more common. Sheffield plate is in fact not only the usual white metal, but almost the standard metal for all crests. That the hey-day of ornate livery coincided rather closely with the vogue for Sheffield may explain why, in spite of the rules, many more crest buttons were made in white metal than in yellow.

First worn toward the end of the eighteenth century, crest buttons increased in popularity for almost a hundred years. Time was in the mid-Victorian era when all correctly liveried coachmen, footmen and pages wore gleaming rows of large buttons which proclaimed the households to which they belonged. Then as the great estates were broken up and as fewer and fewer families kept large staffs of uniformed servants, the buttons gradually passed out of use. Although English manufacturers reported making them for chauffers' uniforms after World War I, they are almost obsolete today.

Mounting Rules for Exhibiting Buttons at National Shows

The National Button Society operates under a set of Rules for Competitive Shows. The cards upon which the buttons are mounted must measure 9x12 inches in size. The number of buttons required to fill a tray or card, unless otherwise stated, under Rules in each Division.

Large	: Including 1¼″ and larger	20 Buttons
Medium	: Including ¾″ to and including 1¼″	30 Buttons
Small	: Including ⅜″ to and including ¾″	42 Buttons
Diminutive	: The smallest to and including ⅜″	70 Buttons

(Only members of the National Button Society may enter trays or cards). (See Advertisement).

St. John's Church Lancaster, Ohio 1848-1948

BESS W. MacCRACKEN

St. John's Church from an old photograph. Note small sycamore tree.

For a century now
Old "St. John's" has stood
At the corner of Wheeling and Broad
A symbol that Lancaster
Will bring much good
To those who "Trust in God."

IN one of Ohio's oldest small cities and just a stone's throw north of Lancaster's public square stands St. John's Episcopal Church. All are attracted by its age and beauty and by the huge sycamore tree in front, older than the church itself.

St. John's Church today.

A little over a hundred years ago a few men of English background prayed and planned to make possible the building of St. John's Church in the picturesque town of Lancaster, Ohio. The man who later became the chief defense counsel in the impeachment of President Andrew Johnson, the Honorable Henry Stansbery, obtained the signatures to support the building of the church. Daniel Sifford, a churchman and a budding architect, searched and found drawings and plans of "Kings Chapel" built in the fourteenth century in London, England. Inspired by the prayers and help of the Reverend Alva Guion, Mr. Sifford carried out every exact detail of this early church. Native sandstone was used for the foundation, hand moulded brick from local red clay for the walls and black walnut wood cut nearby was used for the pews and altar.

The west facade is most unusual. The two turrets on the North and South corners are octagonal in shape and have, here and there, five foot slits two inches wide, no doubt designed so an arrow could be sped through these slits from a bow hidden within, as a needed defense in mediaeval times. The two niches on the facade were designed no doubt for the figures of Saints. The double doors are of narrow walnut panels and above these doors is a broad and high arched window of old stained glass in geometric design. The graceful white window-frame itself suggests a touch of lace in its beauty. High above is a small capstone tablet bearing the date 1848.

Inside the church is a similar large window of fine old stained glass that throws a lovely light from the East on the simply carved walnut altar. In this altar window is the pelican feeding its young, a symbol of the Church, and the "Lamb of God", which is St. John the Baptist's description of Christ, flanked by the Eagle of St. John the Evangelist,

proclaiming that this is the Church of the St. John's.

The six side windows of stained glass in the Nave throw light up to the beautiful high peaked ceiling which has no supporting pillars. Between the diagonally crossed walnut beams are many white plaster roses of the House of York on red diamond squares to represent the House of Lancaster as symbols of peace in the final union after the Wars of the Roses of the fifteenth century in England.

From the old walnut pews can be seen memorials for the early devoted members in and around the chancel with its beautiful high vaulted arches of white ornate plaster. What is possibly the first gift came from the Church of the Ascension in New York to praise the achievement of the Reverend Alva Guion. It is a lovely old silver flagon.

Inspired by the rector, the Reverend F. C. Randolph, the loyal members are planning many events for the centennial celebration, including the Antiques Show on May 20, 21 and 22.

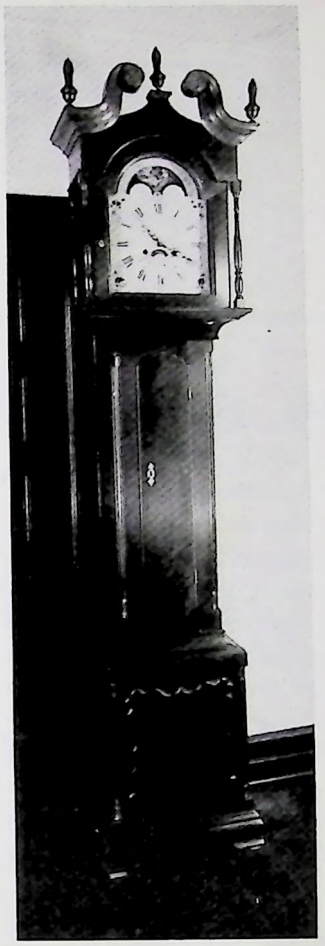
Taken from a program used at dedication of St. John's Church 1848.

"St. John's Church, Lancaster, Ohio. With the hope of collecting a congregation and erecting a church, the Reverend Alva Guion commenced his labors in this place on the 19th Sunday after Trinity, 1846, on which day he preached in the Town Hall to a congregation of six souls. By the blessing of God upon his labors, a congregation has been collected and this church erected, which was opened for Divine Services on the sixth Sunday after Trinity 1848."

St. John's Church, interior.

Is a Grandfather's Clock a Piece of Furniture

L. S. SPANGLER



"The grandfather's clock was too tall for the shelf,
So it stood ninety years on the floor."

With these well known verses so beautifully written by Henry Clay Work, that made their appearance about 1860, which we have all read and sung on many occasions, I am in perfect harmony. However, I am not in accord with the last two lines:

"But it stopped short, never to go again,
When the old man died."

With the love and respect that I have for grandfather's clocks, it would make me very unhappy to feel that when I have departed from this life my clocks would be silent. It is a great satisfaction to be confident that my clocks will furnish pleasure and appreciation to my descendants, and that probably some of them may be in public places where they can be seen and enjoyed by many people.

I also resent remarks that I have heard which refer to the grandfather's clock as a piece of furniture. To me a grandfather's clock is more than an ordinary piece of furniture. A table is in practical use generally three times a day; the chairs in a home, at the present day, are used very little; a bed is used but seven or eight hours in twenty-four, but the grandfather's clock ticks on twenty-four hours each day, the seconds, the minutes, the hours, the days and the years, generation after generation. It has always been the most cherished of the possessions of those who have passed on.

The reason I refer to the grandfather's clock, it has been my experience as a collector of old time pieces, that they are more durable and dependable generally than the average shelf clocks. I am using as an example one of the grandfather clocks that I have in my collection, made by George Woltz, one of the better known clockmakers of Hagerstown, Maryland. This clock has been in my collection for many years and I have found it to be an excellent time-piece and dependable. The works are of brass and run eight days on one winding. You will note from the illustration it shows the phases of the moon and has a sweep second hand. The case is of cherry. It is a very fine example of the grandfather clock created and made by George Woltz, who made clocks in Hagerstown from 1770 to 1812.

These Things Are Mine

H. OGDEN WINTERMUTE

ALLA NAZIMOVA
Illustration from
"These Things Are Mine
By George Middleton
(Macmillan)

THESE THINGS ARE MINE not only makes a perfect title for the recently published book of reminiscences of the theatre written by George Middleton, but it also could be used appropriately as the theme for the author's life. If the many developing experiences which come to each of us, and the various things with which we surround ourselves are to continue to have meaning for us, there must be a background of understanding and association. To possess an autographed picture of some famous person which has been purchased from a bookshop may give one a certain pride of possession, especially if it tends toward completing a collection. However, the autographed portrait of a personality whom one has known and admired will carry with it forever the pleasant memories of an association which is always intimate and personal.

George Middleton has accumulated just such a prize collection of autographs of the stage stars and playwrights of the last half-century. These people he has known. He has studied their art. He has analyzed their strength and their weaknesses. To spend an evening with Mr. Middleton reviewing this collection is truly to turn back the pages of theatrical history to the time when the stage held complete dominance in the world of entertainment; when acting was a great art acquired by years of study and labor. Time and distance may prevent your enjoying this collection; still you may have the privilege of spending many pleasant hours in conversation with George Middleton, you may be introduced to his wife, Fola La Follette and his many worthwhile friends, through the pages of THESE THINGS ARE MINE.

Mr. Middleton's love for collecting has not stopped with personalities and autographs. He has many other interests. Perhaps the second hobby nearest his heart is the study and collecting of wood carvings and sculptures. Jo Davidson, the sculptor, started him on this "absorbing vice" during one of his early sojourns in Paris. Jo brought him his first piece of *bois sculpte*: a carved, rural, eighteenth century Virgin. She still holds the place of honor on his desk. Mr. Middleton says, "From her my budding interest in religious art soon flowered, as it were. I studied styles and iconography. The primitives also, which, years before, I could not endure, now spurred my curiosity. At first the approach was literary; but slowly I felt their naive charm and full accepting faith. Soon I could spot an influence and a period by the way the Child was held in the Virgin's arms or the Sacred Loincloth was draped. The crossing of Christ's legs upon the Cross, with the three nails instead of the twelfth century's four, was its own calendar. My study has images lovingly gathered in many quests, which seem to look in wonder at their strange displacement; and, oddly enough, they often recall Jo—gambling with me at the Deauville Casino, near where he bought my first Virgin with his winnings—which I am sure was not the carver's intention".

As you might well expect, in this household all the fur-

nishings—pictures, tables, chairs, accessories—hold their special places through some interesting experience in connection with their acquisition. They recall friendships, or pleasant days spent in England, France, New England, Wisconsin, California, or some special event connected with the good old days on Broadway. To Fola La Follette and George Middleton a thing does not have to be the rarest of its kind to be worthy of interest. Its merit rests with the beauty of its associations.

THESE THINGS ARE MINE
By George Middleton
may be ordered through The Guide Publishing Co. Bookshop, 44 Public Square, Mount Vernon, Ohio.
"A book every lover of the theatre will cherish in his library."
Price $5.00 postpaid

A Second-Hand Store---Trash and Treasures

BY ANN GALT

being a confession from one who knows.

"HELLO . . . is this the K.O. Second-handed store? . . . Well, what do you have in a gen-u-wine solid oak antique hall tree? . . . Oh! . . . Well, if you DID have one, how much would it be? . . . My neighbor wants to buy mine, and I don't have no idea how much to charge her."

We are second-hand furniture dealers. My husband, from esteemed Iowa stock with a touch of Irish, branched out from a family of school masters, bankers, missionaries, growers of fine foxes, and gentlemen farmers, because of his penchant for bargaining. The tale goes round in the family that by New Year's day, he always had his six brothers traded out of their best Christmas gifts. We get a smile-an-hour out of our customers, the grandest folks we know, and sometimes, the quaintest.

To become statistical, customers fall roughly into five classes: The Prowler, the Ancestor Worshiper, the Paint-'em-up Girls, the Know-Alls, and the Starry-eyed. Take a look, dear reader; which are you?

The Prowler hunts, not in packs, but alone. He, usually she, is the silent suspicious type. Pleasant good morning how-d'you-do's as recommended on page 7 of the $95 mail order course in Infallible Salesmanship, leave the Prowler unmoved. From the moment of entrance, her eye roves. She slips intently through the rooms and the stock, out past the workshop and into the piled stuff in the warehouse. She confidently hopes to discover a rose-carved desk chair we didn't realize we had, and buy it for a song. Great is her grief when we ask a really fair price for some choice piece waiting its turn for restoration. Churlish of us, you know, to know what our stuff's worth!

Class No. 2 is the Ancestor Worshiper, ready to read off a roster of well-to-do forbears. "Oh, my grandmother had a dresser like that," she cries delightedly, "except that on hers, these little hicky-doos were larger, and MUCH nicer." Or that other well-worn line: "Back home they had museum stuff, my dear; cut up cherry rope beds for kindling, and just beat up their curly maple—cut the sausage meat on it!" And what antique dealer doesn't know these familiar words; "I was SUPPOSED to inherit my grandfather's gentlemen's and lady's chairs. But of course my sister-in-law managed to get HER clutches on them." Ancestor worshipers rarely buy. It does not appeal to them to purchase good pieces *similar* to those their grandparents used. Instead, they prefer to withdraw into the persecution complex that they have been wronged.

Now come the "I-can-paint-that-up" crowd. We do not decry the use of paint. It's a great freshener and sterilizer—occasionally, beautifier. As the versifier remarks about girls, and equally applicable to some furniture. . . .

"the girl whose face is covered with paint
has an advantage with me over those whose ain't."

For years we have read humbly the feature stories done on slick white paper stock with compelling illustrations, in the home magazines, giving a blow-by-blow story of the metamorphosis of an attic hideout or a timber-ringed hut, into a HOME, by mixing with ingenuity and verve, three quarts of paint, 23 yards of checked gingham, and several impossible pieces from a used furniture store. Our hats come off respectfully to the effects a really creative refurbisher can achieve.

Every day we have these enamel enthusiasts at our store. Butterflies flutter in my digestive apparatus when one of the paint-'em-up crusaders muses: "I like that old walnut drop-leaf. I could make it match my indigo buffet and use stencils like on my canary-yellow chairs. You'd oughta see my color

schemes. When my Marine son was in the Caroline Islands, I did his room over in red, white and blue."

The man-hours consumed in removing soaked-in coats of flat, enamels and lacquers, would if harnessed soon rehabilitate dwellings for most of the bombed-out householders of Europe. We feel like a rescue squad when with the aid of science we persuade off layers of paint plus floral decals, and find beneath what we have hoped to find, a solid cherry chest which just could have been brought up the river route from the Deep South to our Kansas town.

"You can't fool me. That piece is PINE," declares a Know-all. "I had a cousin in the cabinet business. That's primitive old pine—the hardest wood ever made," he insists, looking hard at a white maple corner cupboard. "And you should see the piece I practically stole. This old couple," he brags, "had to buy medicine, and they never dreamed they had a genuine Chippendale mirror. Of course I paid them what they asked . . . three-fifty!"

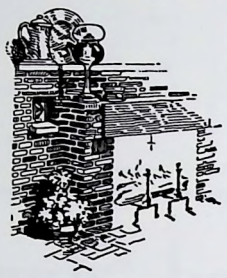
We like the frank down-eastern dealer who named her shop, "Furniture Good and Bad". And the other realist: "We buy second-hand furniture. We sell antiques."

Our own apartment, over the store, has served for years as showroom for a procession of lovely pieces. We tie them into a home with blue goblets, Russian copper from Allen Street shops and a pot of mid-morning coffee or an afternoon coke for shoppers on the draggy side. It does keep one feeling on the move, like an Okie or an Arkie following the fruit picking. Rarely do we have the same dining table two weeks. We have been known, twenty minutes before lunch, to resort to a pair of card tables for guests, because the cherry drop-leaf with the blonde maple legs took off down the Avenue with some out-of-town shopper. And once, returning from an Altrusa Club lecture on the giving-sharing spirit, I found our bed GONE! Another couple decided they'd like its applewood charm, and lashed it, innerspring mattress and all, to the turret-top of their Texas-bound coupe.

One of our most favorite sort of customers is the type who need and appreciate what we have—the Starry-eyed. I remember the war-worker with her photograph on her lapel, who confided: "I'm just going to take it. I always HAVE wanted a nice oak buffet to put my wax fruit on." There was the overstuffed gentleman who chose a good Windsor host chair, because it didn't GIVE when he leaned back; and the sulphitic bride who braved the lifted eyebrows of a mother and three aunts by spending her first furniture money on a cherry school-bell poster bed, in spite of the obvious fact that all the others were jelled in the San Domingan mahogany tradition.

Second-hand furniture dealers always price with a horse-trading margin; that's the prevalent conception. "How much is this?" "Seventeen-fifty." "What'll you take for it?" "Seventeen-fifty." "That's the asking price. What's the taking price?" My husband smiles: "Seventeen-fifty." "Listen, now. What's the low dollar, cash-on-the-barrel-head, take-it-along-with–us price?" Patiently, "Seventeen-fifty." And it will always be seventeen-fifty, for my husband insists in money matters, "Right is right."

Just one more of our smiles: that classified ad in the Sunday morning newspaper which after listing provocative bargains winds up with the warning, "No dealers wanted!" Never do we disguise ourselves as human beings and invade that address. Instead we go contentedly to church, and dine in a leisurely way at the tea-room of our choice. We know that a good half of the time, after showing her furniture all day long on the Sabbath, and having it insulted by the yokels who do answer, the wretched writer of the ad will telephone us early Monday morning to sell us her unmarketed pieces at what they are really worth on the current market.



Recipe of the Month

from America's traditions, selected by Gladys Taber

MAY

Doing research on the names of old recipes would be fascinating. Welsh Rabbit or Rarebit, Scotch Woodcock and Rinkum Tiddy! We like the last for supper on a cool May night when we have been out in the garden all afternoon. Fresh asparagus served with it is elegant.

RINKUM TIDDY

Melt one-half pound sharp American cheese (rat cheese to us) with 1 can condensed tomato soup or an equal amount of stewed tomatoes. Either dice or grate cheese to make it melt faster. When blended, remove from stove and add one-fourth teaspoon dry mustard, one beaten egg, one teaspoon onion juice (optional). Reheat and serve piping hot on toasted bread or crackers.

Royal Bonn Vase

In our current Exhibit of Exquisite European China and Porcelains

Open Tuesday Evening Until 9:00

Woman's Exchange Center

1074 E. Broad St.

Columbus, Ohio EV. 6884

Walking costumes for man and boy.

Gentlemen had that "New Look" too

DOROTHY ALBAUGH
STICKELL

Illustrations from "Happy Home", 1856.

Gentleman's coat has raglan sleeves.

LADY, does your husband chafe at "woman fixin's," and make fun of your feminine foibles? Well, the next time he holds a stop watch on your party preparations, just remind him of that old adage, "People who live in glass houses should dress in the dark." Because if husbands had dressed with the lights on in the Good Old Days, you would have seen them going through as many beauty rites as the latest Hollywood glamour girl. Well, they had to take off their beard boxes and put on their corsets, didn't they?

Of course beard boxes were not generally used, and were worn at some period before eighteen hundred, but they really were in existence at one time. They were pasteboard boxes worn at night, over the beard, to keep it in order. Corsets for men were commoner, and were in use, even in America, in the early eighteen hundreds. We read that in 1815, coinciding with the smaller waists for women, and the general wearing of stays, men's coats and waistcoats also became tightly fitted at the waist, requiring some kind of lacing, which was secured by a basque belt, or a corset worn next to the body. The chest and hips were padded to give an exaggeratedly fitted look. In the preceeding century, when women's dresses were very full, the skirts of men's coats were stiffened with whale bone or wire, to make them stand out from the body. In a leading fashion magazine for 1820, some forgotten wit described the "Modern Male Fashions" as follows:—

"Crops like hedge-hogs, small white hands,
Whiskers like Jew Moses;
Collars padded, stiff cravats,
And cheeks as red as roses.

Faces painted deepest brown,
Waistcoats striped and gaudy;
Sleeves thrice doubled, thick with down,
And stays to brace the body."

Even as late as the nineteenth century, in America as well as in France and England, muffs were carried by men as well as women. In fact muffs, which had been popular since the sixteenth century, were a mark of dignity, and were in use even by court judges. From 1790 to 1820, the muff was very large, attaining its greatest size in 1810, when it reached to the elbows. At first they were made of rich fabric filled with feathers, and trimmed with laces and ribbons, later of single large fur pelts. A fashion writer tells us that about 1750, little woolen muffs of different colors, called "mufftees" were carried by gentlemen in the Colonies. These muffs were just large enough to admit both hands, and long enough to protect the wrists, which were uncomfortably exposed by the short coat sleeves, made on purpose to display the "fine plaited linen shirt sleeves, with their gold cuff buttons, and on occasions, ruffles of lace."

The foreging examples of the rare influence of feminine on masculine styles are intriguing, because we always think of the ladies as copying the fashions of the gentlemen. A classic example of this was the Spencer, which was worn from 1800 to 1833. It was a short garment something like a jacket, never extending below the waistline. It is said to have been invented by Lord Spencer, who laid a wager that he could set a fashion which would become popular inside of six months, with both men and women, and that it would be a form of dress wholly meaningless and unnecessary. He took a pair of shears, cut off the tails of his topcoat close to the waist, put on his hat and went out for a walk. He was a handsome man, and a quite well known dandy. In a few days several leading masculine fashion plates had copied his attire, and in two weeks all London was decked out in Spencers.

Another peculiar example of the origin of a style was the raglan topcoat, belonging to the 1850 period. It was named after a hero of the Crimean war, Lord Raglan. The

Centennial Review of the Fashions for the Past Hundred Years. 1776-1876. *From "Harper's Bazar," May* 20, 1876.

loose armholes were no doubt the result of his having lost an arm.

A beau of the early seventeen hundreds is said to have appeared in a different style of wig every day, which made it very confusing to the lady he was courting, because he wore a new face every time they met during the first months of their acquaintance. Later, men's hair was worn rather short, and if straight was "curled by tongs into ringlets, with a thin line of whiskers on the cheeks." In the nineties straight hair seemed to be fashionable. It was dressed with macassar oil all through this period, which gave rise to the vogue for the antimaccassar, a tidy, or doily, which protected the back of a chair from the heavy oil.

A book published in France, about 1820, described thirty-two styles of tying a cravat. The popular volume was published in England, also, and in Philadelphia in 1828. There were also experts who gave lessons in cravat tying.

The beginning of the nineteenth century marked a nerve-wracking period for the gentlemen,—to be, or not to be, attired in the violently opposed long trousers. They constituted "the new look" for men. These garments passed through many stages of development. The style that flared at the ankle changed to the form-fitting elastic stockinet, under which false calves were worn to insure masculine glamour. Others, called "tights", were of non-elastic corduroy. These pantaloons were described by an old chronicler: "The pantaloons, over which I wore boots, were of non-elastic corduroy. It would be unjust to the tailor to say that they fitted like my skin, for they sat a great deal closer. When I took them off, my legs were like fluted pillars, grooved with the cord of the pantaloon."

It is said that cuffs on trousers, which began to appear about 1900, were the result of muddy English paddocks. Gentlemen were forced to turn up their trousers to protect them. An English nobleman, on his way to a fashionable wedding in New York City, turned up his trousers to keep them out of the mud, and, flustered by his late arrival, forgot to turn them down again. So, that was that, and the style was on.

The vogue for shawls for masculine wear lasted from about 1840 to 1860. They were of wool, in plaids or dark colors, and were worn folded across the shoulders. Apparently the gentlemen of yesterday were more patient than those of today. Perhaps it was just that they didn't have to run for the bus, clutching a shawl with one hand and a brief case in the other, while half a dozen automobiles missed them by the length of the shawl's fringe.

Well, there you are, girls, and even in these enlightened days, doesn't it take your husband longer to dress for a party than it does you? That "new look" uses up a lot of time and energy.

Be not the first by whom the new is tried,
Nor yet the last to lay the old aside.

—Alexander Pope.

Book Reviews

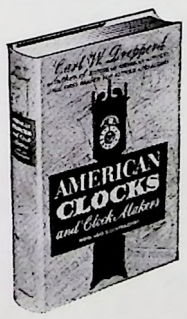
OUR PIONEER POTTERS by Arthur W. Clement. Printed by the Maple Press Co., York, Pa. $3.50.

An interesting and informative new book on early American potters and their potteries, covering a period of almost 300 years and giving the dates and histories of nearly 150 potteries with a description of the wares made by each.

Commencing with a chapter on "Before 1700", this book deals with beginnings. with the very early earthenware, the eighteenth century stoneware of New York and New Jersey, with the molded pottery of New Jersey, Bennington and elsewhere, and with the various attempts to produce porcelain in which William Ellis Tucker was finally successful. The Tucker china is dealt with thoroughly. There are chapters on: redware, stoneware, the molded wares, the decorative wares, and porcelain. The work does not attempt to cover the subject thoroughly and the potters discussed are mostly of New York, New Jersey and Pennsylvania. However it presents a great deal of new material the result of extensive research.

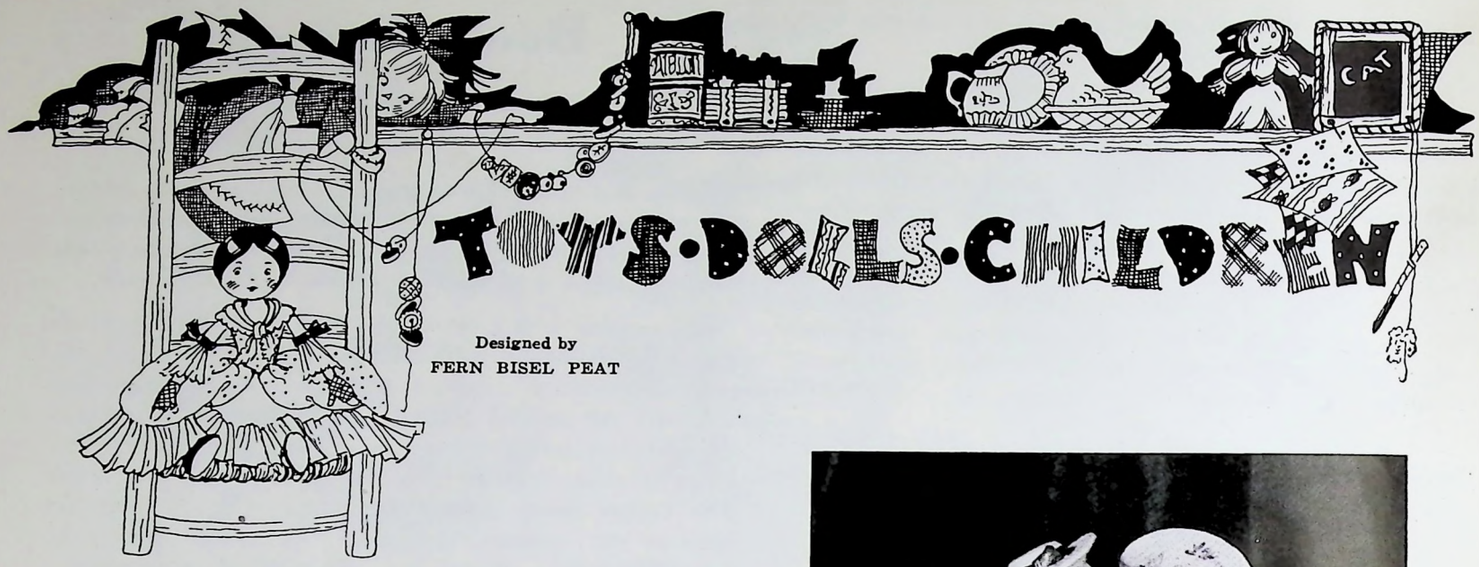
There is a helpful classification table giving the different classification names of the American ceramics, a bibliography, index of potters and 24 illustrations grouped together for easy reference. The book may be ordered from the author at 160 Columbia Heights, Brooklyn, N. Y.

AMERICAN CLOCKS AND CLOCKMAKERS by Carl W. Drepperd. Doubleday & Company, Inc. $4.00.



A complete history of clocks in America, beginning with the European clocks brought over by the colonists. These were the first models for the American clockmakers who gradually developed their own types. The book includes: A complete history of the people who made old American clocks, the story of how clocks were made, what they looked like, how to spot reproductions and fakes, and how to find and identify rare collector's items. All the various types of clocks are named, described and pictured in 475 illustrations. The list of clockmakers occupying 96 pages gives names, dates and in many cases some notation as to the type of clock made. It is the result of extensive research and we are assured that it is 90 per cent correct. There is also a glossary to terms applied to clocks with drawings to make some terms more clear, and a short bibliography. The book lacks an index which makes it less usable for quick reference, but in spite of this lack every student and collector of clocks will want to own a copy.

The latest Drepperd book, "New Geography of American Antiques," will be reviewed in a coming issue.



Designed by
FERN BISEL PEAT

The Gibson Girl Fashion Dolls Part IV

By JANET P. JOHL

THE Gibson girl is a nostalgic doll type which represents the Gay Nineties period and so she has a very definite appeal to those who were youthful in those good old days.

Mrs. Emma C. Clear has created a doll which she feels looks like the Gibson girl and which everyone will agree is a very pretty and attractive doll. Mrs. Clear has generously shared the story of how this doll came to be created:

"The model was a Parian statuette. The owner sent the head. We airmailed for the arms and legs and also the name of the artist. Being a late piece it would have been signed, but by the time my letter arrived, these parts had been thrown out, so it is not possible to find this desired information. However, the models selected for arms and legs suited the doll head very well.

"This Gibson girl came from a complicated circular six section mould and she was difficult to bring out successfully. It was more difficult to fire this doll head due to the very slender throat and the heavy hair-do and hat which threw the head off balance.

"When we discontinued the doll we found out that the majority of collectors wanted her and that many had put off ordering simply because they did not realize that our dolls are in limited editions, like etchings. A second model was made. She has high pompadour hair-do, and a large hat with flowers and ribbon trim. To aid the firing problem the sloping shoulders and tilted head of the first model needed to be straightened out."

It would be exceedingly interesting to know what artist was responsible for the statuary of the Gibson girl. It is reasonable to assume it might well have been Charles Dana Gibson. Then again it might have been Howard Chandler Christy. In this same era the German bisque doll makers produced pretty little dolls with high pompadour coiffeurs with the word "Floradora" inscribed on the back of the shoulders. The Gibson girl represents a most happy period of Americana when the Barber Shop quartets sang their plaintive sentimental love ballads, when tiny waists, high collared blouses and long sweeping skirts were the vogue. They present, for the collector, a fashion note out of history's pages . . . a fashion note that the style designers are trying, with difficulty, to force upon American women of 1948.

Second model of the Gibson Girl by Mrs. Emma C. Clear.

The National Doll and Toy Collectors Club, Inc.

Review of Events for the year 1947-1948

By SARA GOLDSMITH

THIS April 1948 marks the close of the eleventh year of the founding of our club. We have grown considerably and now have units all over the country. The collection of both antique and modern dolls has become very popular not only among women, but surprisingly enough, many men are very much interested in this hobby. Our New York Club and its chapters hold meetings at regular times, usually once a month, and many interesting topics are discussed. Dolls are exhibited for private pleasure and in connection with the raising of money for many charities, churches and other causes. "Doll News," our club newspaper, is issued

every two months, five times a year. It gives all the doll club gossip around the country.

During the year the New York Club has had enlightening talks on subjects such as: "China Heads," by Mrs. Henrietta Van Sise; "Peddler Dolls," by Mrs. Ann Ayers; "Miniature Furniture and Toys" by Mr. Duncan Munro and Mrs. Anna Glassman; "Christmas Tree Ornaments," by members of the club; "Religious Dolls" by Mrs. Rosemary Sullivan; and a "Book Review" by Mrs. Clara N. Fawcett, author of "Dolls—A Guide to Collectors."

From these talks we learn many interesting facts. Many of the old china heads and other heads were not marked and in 1890, a law was passed in this country requiring that all manufacturers have their dolls clearly marked. In judging a china head one must take the following things into consideration: good coloring; proportion of head, good neckline, fine texture; expression of the face and arrangement of the hair; construction of head and shoulders. Some have swivel heads with painted blue eyes, some glass eyes; a very few have brown eyes. A flesh or creamy coloring is much finer than a dead white or bluish shade. Hair styles are a means of approximating the age and origin of the head, and the same is true as to design of the china feet and shoes. The shape of the shoulders also tell a tale; long sloping ones are of the 1860 period.

Peddling of household wares and clothes started way back in the Middle Ages, before we had fine stores or markets. Even in our own country, when it was still young, and means of travelling and communications were limited, farmers and country folk were obliged to purchase most of their wares from travelling peddlers. Some of these men walked from town to town and from door to door trying to sell their merchandise. Sometimes they were fortunate enough to have a horse and wagon. They sold every conceivable article. It was a hard life. Many of these peddlers have been portrayed by dolls. There are stories of famous men who started out in life peddling some sort of article. Benedict Arnold sold woolen goods, stockings, etc.; The Elder Guggenheimer sold shoe laces; B. T. Babbitt, the well-known soap manufacturer was a notion and razor strap peddler, and there were many others.

It is most interesting to know that men have made many lovely things for dolls and doll houses. The skill and ingenuity used in constructing miniature furniture and equipment is amazing. Sometimes this hobby is an outgrowth of some illness where a man is confined to his bed for a long time, as happened in Mr. Duncan Monroe's case; or it may be that a man loves antiques and cannot own them and tries to reproduce them on a small scale. There can be any number of reasons. Many of our members own doll houses which are so completely furnished in every detail that it is almost unbelievable that every household article can be reproduced on such small scale and so accurately. The furniture which Mr. Monroe makes is primarily copied from the antiques. It is interesting to note that he actually seasons his wood for at least six months before using, giving it a coating of white paint which he rubs off, uses burnt amber and raw sienna and shellacs and waxes it to make it authentic. The designs of his furniture are taken from antiques which he actually sees, and they are copied perfectly. He has made a very unusual rocker with a cradle attached; a horsehair sofa like that on which he courted his wife, the horsehair that of the original sofa; old fashioned cabinets on top of which are mounted the Shimmel eagles, and many other wonderful pieces.

Of course when Christmas comes around we hear wonderful stories of the way this holiday is celebrated all over the world and there are always unusual ornaments which are taken out of moth balls. Doll collectors have a great knack of digging out and acquiring the most unusual Santa Clauses; old fashioned tree lights in the shapes of animals and dolls, made of glass; paper cutouts of dolls and countless other things. Many of these are very old and have come from various parts of the world.

Doll collectors, as a rule, do not confine themselves to collecting just one type of doll, and we find among them some who have many religious dolls; that is, dolls which in some way have connection with ceremonials and rites of different religious groups. The Creche figures of the Christian religion are very well known to most everyone, and have been used for a long time to represent the Nativity. The great period of the Creche doll was about the 17th and 18th centuries, and Italy was well known for her lovely Creche figures. Some are made of wood, others are of wax or cloth or other materials. Many are beautifully dressed. Museums and stores often use them during the Christmas and Easter holidays in connection with their displays. We find religious dolls among the Indians who have their Kachinas which are not idols and never worshipped, but are used to educate their children in Indian folk lore. The Ama Gatsu, the oldest Japanese dolls, are cut from paper by old people and are blessed by Shinto priests. They are used in connection with their boy and girl doll festivals. Then there are the African and Cuban Voodoo dolls; the Balinese temple dancers; priests, nuns; and dolls which represent people of a sect such as the Amish, Quaker, etc.

From time to time we invite authors of doll books to be our guests. Recently Mrs. Clara Fawcett spoke to us about her dolls and showed us colored lantern slides. She collects both antique and modern dolls, has a preference for sister and brother sets, and has some old dolls which are life size. (She has one doll which she calls "My Sad Doll" because of the fact that the owner went on a picnic, drank some water which was poisoned and died.)

It is interesting to know that others of our units have programs which are similar to the above. Many of the units have been giving exhibitions in order to raise money for their museum funds. New London, Connecticut, of which Mrs. Janet Johl is president is most active in this respect. During the year they sponsored an exhibit of the Colleen Moore Doll House. A wing of a church was offered to them for their museum and they are making every effort to make it a success. Many of the other units are working on their museum projects as well as projects to raise money for the adoption of foreign children for a year, or the making of toys for underprivileged children.

During the year members of the Detroit Unit held an exhibition at the Jefferson Avenue Presbyterian Church. About 800 dolls were shown, and the types covered the

period from 1840-1947. The Seattle Unit had as one of its speakers, Merriam Brown who told about her book, "Do You Like Dolls," and Mrs. Swartz, one of its members, exhibited a very exciting woodland scene at the Puyallup Fair. It had a miniature log cabin surrounded by trees, woodsmen swinging axes and animals drinking at a pool. Mrs. Lolo Scholl of the Chicago Unit showed about 1000 dolls in October and Mrs. Fred Mason spoke about a trip around the world with foreign dolls. Children sang folk songs. One of the Chicago members owns a paper called "Chatter." It is an offset job of 12 pages and has stories and pictures of dolls.

The Oakland Bay, California, group are sponsoring a Finnish and a French orphan under the Save-A-Child plan. They had very interesting programs for the year and some of their topics covered such subjects as; Rubber Dolls, Presidential Dolls, and Japanese Doll Days.

The New Haven Unit is sponsoring a new paper called, "The Toy Trader," which is owned and edited by Mrs. Fisher. Pittsburgh has donated some Indian Dolls to the Carnegie Museum, for a Toy and Doll Wing. This unit was quite fortunate to have Mrs. Elsie Krug, noted authority on Chinese Imports, speak to the members on "Chinese dolls Beyond the Moongate," at their ninth annual banquet.

The Cleveland Unit is making great progress. They have a doll and toy wing in the Western Reserve Historical Museum. A doll show was held at the May Company in November for the benefit of the museum and quite a substantial sum was raised. Members utilized their spare time at the exhibit to make dolls and toys for children in the Detention Home.

Members of the Philadelphia unit were also active in exhibits during the year. Mrs. J. Cappalonga, Mrs. Frank Glendening and Mrs. Marguerite Goldsmith all received prizes for taking part in a Hobby, Antiques and Collectors' show in celebration of Independence Day. Mrs. Hankey also had occasion during the year to exhibit her 500 dolls and based her show on the theme "Recent Acquisitions." A Brochure was issued by the unit on "Our Favorite Dolls," consisting of short articles contributed by various members. It was sold for $1.00 and the money was used towards adopting a Finnish child for a year.

Minneapolis members planned to have a tea each spring at which they would invite members and prospective members to bring dolls, their favorites, to exhibit. They are very desirous of increasing their membership. At one of their meetings a member showed a very interesting Superior papier mache doll discovered in Boston. The markings on the back dated her as of 1866.

Mrs. Lovell and Dr. Maude R. Bell of Lincoln, Nebraska unit, are so interested in talking about dolls that they each give a doll talk about once a week at different places and show from thirty to fifty dolls in connection with their talks.

Members of the Buffalo unit were very active during the Christmas holidays. They had as their project the making of dolls and toys for underprivileged children. The Grand Rapids Unit had the pleasure of listening to a talk by the Nigerian Prince, Mr. F. Okoso Esinobi, from Uli, Nigeria, at their January meeting. He spoke on "Nigeria Today," about the political, economical, and religious background of his country.

The Miami Unit held their doll show at the Rotary Club in February. The program was on Bisque Dolls. Prizes were awarded. Princess Anna Lomonoff, creator of the Princess Anna Doll was a guest. During the Christmas holidays all of the units hold parties, exhibit their dolls and distribute gifts to one another and to many a poor child. They show their Creche figures, their old Christmas tree decorations, and talk about the way this holiday is celebrated in different lands.

Hannah Sue

By JERRY HAMMER LAHM

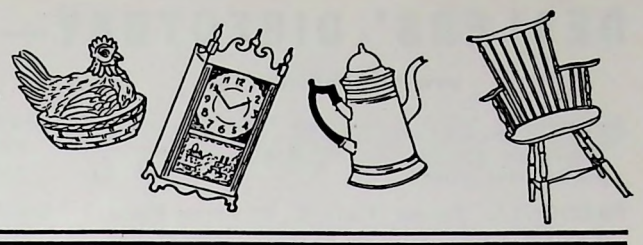
THIS is Hannah Sue, very complacent, so self-satisfied and completely happy about everything.

Hannah Sue was purchased in Pennsylvania when the contents of a general store were auctioned off. Quite a few of these dolls were found in the attic where they had been stored for no one knew how long. However, from the newspaper wrappings around the boxes and the dim remembrances of the owners, the dolls were computed to be then sixty years old. It was thought that the dolls and some other long forgotten, stored away toys had been purchased for the Christmas trade, stored in the attic and then forgotten. I got the doll in 1938.

Her head is made of papier mache, no markings, with brown glass eyes. She has a cloth body, plaster-like composition hands and arms, simulated leather boots sewed into the body and ending with brave tassels. At one time she had a brown mohair wig, but the moths got into that during her attic stay and she was practically bald when she arrived at our house. Her wig had been pulled through a hole in the top of her head, then smoothed and glued down. She now has a human hair wig and is more conceited than ever.

Her clothing is all original and besides the numerous undergarments, consists of a turkey red calico dress with blue satin ribbons and sashes. It also has lace trimmings and a tiny rosebud pin for ornaments.

The Dealers' Directory



A three line listing including dealer's name, address and type of merchandise handled are listed in this directory. The rates are $7.00 the year, $4.00 the half year, payable in advance. Copy may be changed each six months.

CALIFORNIA

BAKERSFIELD. Powell, Alvira, 260 Jefferson St., Station A, Phone 3-1096. Fine old china and Early American glass.

SAN JOSE. Mary Ellen's, "A Little Bit Of This And That" Antiques and Handicraft. 872 N. Fourth St. (101 Bypass).

COLORADO

DENVER. Woodhurst's Antiques, 500 E. 1st Ave. General line of Furniture, Silver, Jewelry, Lamps, China, Glass, Metals, etc. Retail & Wholesale.

CONNECTICUT

KENT. Jean and Margaret Douglas. U. S. Route 7, 2 miles north of Kent. Fine old china, glass, furniture, brass, iron and woodenware.

GEORGIA

MARIETTA. Wayside Antique Shop, 402 Roswell St. 16 years same place. Miss Elizabeth Faw. Furniture, glass, china, primitives.

ILLINOIS

AURORA. Brophy, Mable, 401 S. Spencer St. Furniture a specialty.

AURORA. Brown House Antiques, 411 Grant Place. General line. Furniture. Tel. 2-3845.

BERWYN. Sub. of Chicago. Rusnak's Antiques, 6338 West 26th St. Fine furniture, old glass, china and metals. Phone Stanley 4086.

CHICAGO. Spinning Wheel Studios, 1531 N. Clark St. Art objects, colored glass, vases, bisque, china, lamps, ivory, coins, medals; large, fine stock.

GENEVA. The Glass Porch, Mrs. V. Erday, S. Batavia Ave. Antiques for collectors and dealers. Lamps, china, glass, furniture.

HINSDALE. King, Mrs. E. R., 112 S. Washington St. Primitive furniture and accessories. Victorian glass and decorative items.

OSWEGO. Bartholomew, Leone, Washington St., Route 34. Refinished furniture.

PEORIA 5: THE WRIGHT HOUSE FOR ANTIQUES, 212 So. Garfield Ave., General line, Collectors' items, Rarities. Your wants fulfilled. WHOLESALE AND RETAIL.

RIVER FOREST. Old Armchair Studio. Gladys Lind, 7977 Lake St. Suburb of Chicago. Largest shop west of Loop. Any and everything in antiques.

ROCKFORD. Briggs, Ruth, 418 E. State St., Country Home furnishings, old table linens, glass.

INDIANA

ANDERSON. Smith's Antique Shop. 2107 Meridian Street. General line of good antiques.

EVANSVILLE. 9 131 Locust St., Hobbyana, Grace Kiechle, Catering to Collectors. Old books, china, glass, interesting miscellany.

GARY. Darling, Mary, 807 Fayette St., Highway 20. Specializing in pattern glass, lamps, china, furniture. Tel. 81979.

INDIANA (Cont.)

GREENWOOD. Wonning, Grace, 439 Euclid Ave. Furniture, china and decorative items.

MITCHELL. Hop's Antique Shop — Quality antique furniture, lamps, clocks, glass, china, etc. 714 Warren St. Phone 158 R.

KENTUCKY

COVINGTON. Nevil, J. E., 2700 Dixie Highway. 6 mi. S. from Cincinnati. Fine furniture, rare glass and china.

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WESTFIELD. Fitch, A. S. and Dorothea, 53 South Portage St., Phone 132-J. Silver, china, glassware, jewelry, and fine furniture.

WESTFIELD. Sandberg's Antiques, 174 W. Main St. Rt. #20. Formerly of Tonawanda, N. Y. Jewelry, glass and furniture. Phone 337-R.

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WESTFIELD. Whatnot Antiques, Mr. & Mrs. Walter R. Shelkey, one mile west of light on route 20. Feel free to stop at any time. Phone 304-J.

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DELAWARE. Pierce, Mrs. R. I., Route 23 South at city limits. General line antiques. Phone 2832.

OHIO (Cont.)

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LOUDONVILLE. Hawkins, Chas., Wooster Rd. General line antiques. Dealers solicited.

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TIFFIN. Jones, Robert, 269 Clinton Ave. Phone 2815J. China, glass, general line. Shop open to dealers by appointment.

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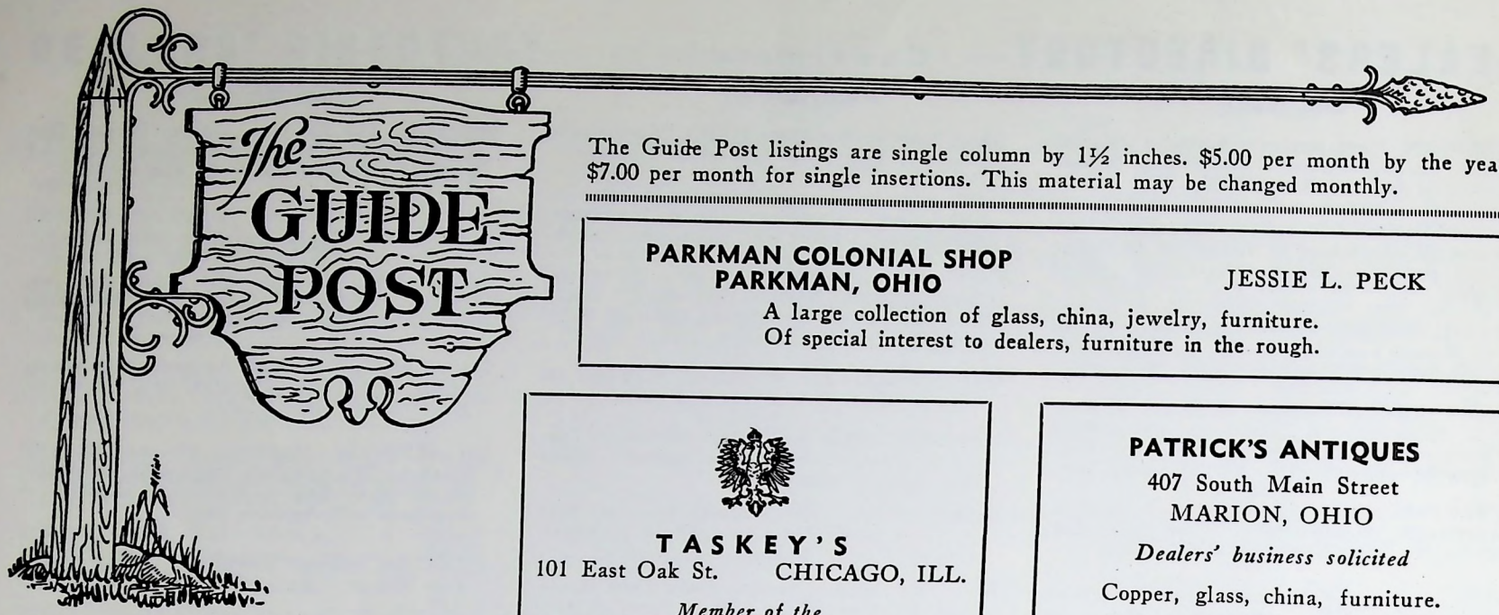

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March, 1946—
- The Oldest Home Craft (woven coverlets) by Jessie Mae White.
- Colors from Native Dyes by Rhea Mansfield Knittle.

April, 1946—
- Do You Collect Milk-white Glass? by Jessie Mae White.
- Primitives by Ruth Hitchings.

May, 1946—
- Some Blue Staffordshire by Jessie Mae White.
- The "Well-dressed" Antique Bed by Edith Crumb.
- Treasures from Lady Hamilton (buttons) by Jessie Mae White.

June, 1946—
- Nineteenth Century Primitives by John Ramsay.
- An Introduction to Button Collecting by Grace Horney Ford.

July 1946—
- American Eagles on Flasks by Jessie Mae White.
- Buchanan's Banner (quilt) by G. Norman-Wilcox.
- The Charm of Amber by Ada W. Darling.

August, 1946—
- Fire Marks by Ruth Hadyn Hitchings.
- Pewter Buttons by Grace Horney Ford.

October, 1946—
- Majolica by Jessie Mae White.
- More About Majolica by H. Ogden Wintermute.
- Bank Stock Bullish by Andrew Emerine.

November, 1946—
- Decorated Tinware by Rhea Mansfield Knittle.
- "Early" American Furniture by Gregor Norman-Wilcox.
- The Shaker Tradition by Ruth Hadyn Hitchings.

December, 1946—
- Moss Rose by Frances E. Hall.
- Turn But a Stone (angels) by Dorothy Albaugh Stickell.
- "Let's Decorate" by I. T. Frary.
- American Victorian Jewelry by Ada W. Darling.
- Modes and Manners in Christmas Cards by Clare R. Bill.

February, 1947—
- History in the Cupboard (blue Staffordshire) by Whitney Howard.
- On Just Barely Refinishing by Gregor Norman-Wilcox.
- These Struggling Tides of Life (advertising cards) by Clare R. Bill.

March, 1947—
- Quilts and Coverlets by Velma Mackay Paul.
- Quilt Making in the United States by Louise G. Adams.
- Theatrical Glass by H. Ogden Wintermute.
- Antiques in the California Garden by Mary Whitney Howard.

May, 1947—
- Special issue on Chillicothe, Ohio.

June, 1947—
- The Pennsylvania Dutch by Velma Mackay Paul.
- South Carolina Dispensary Bottles by Hennig Cohen.
- "This for Me Ware" (wedding rings) by Dorothy Albaugh Stickell.

March, 1948—
- Special Jenny Lind issue, biographical, historical, souvenirs, buttons, clocks, dolls.
- Occupational and Other Barbershop Shaving Mugs by W. Porter Ware.
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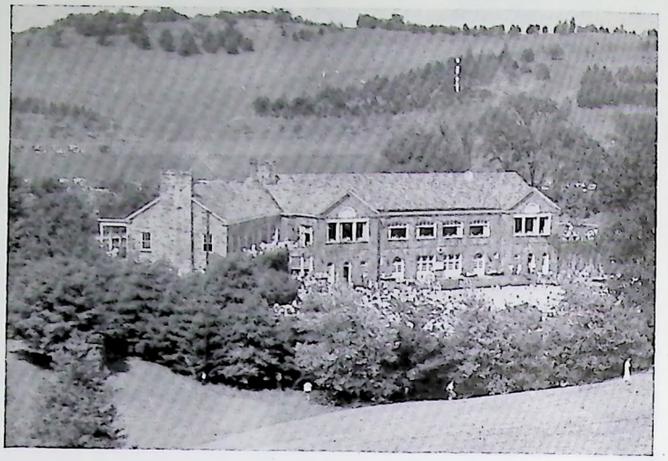

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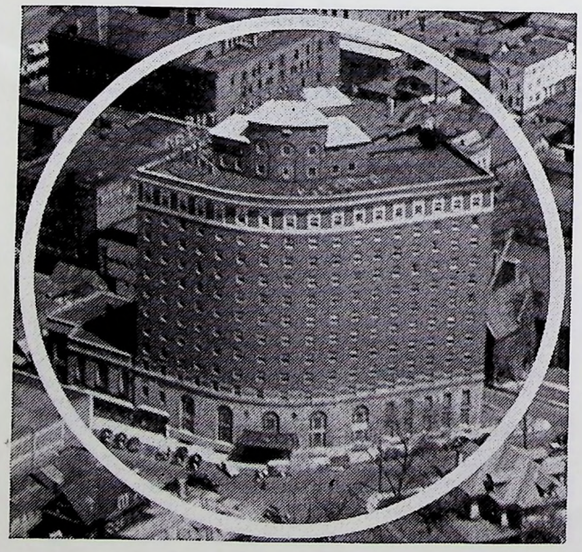

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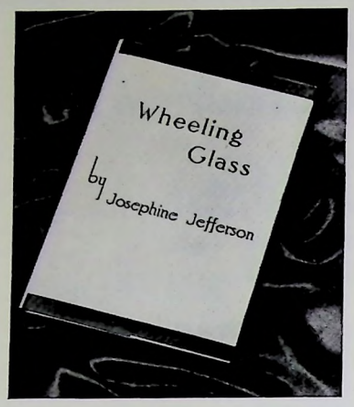

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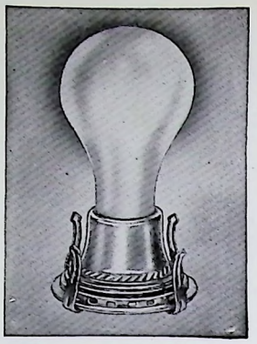

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